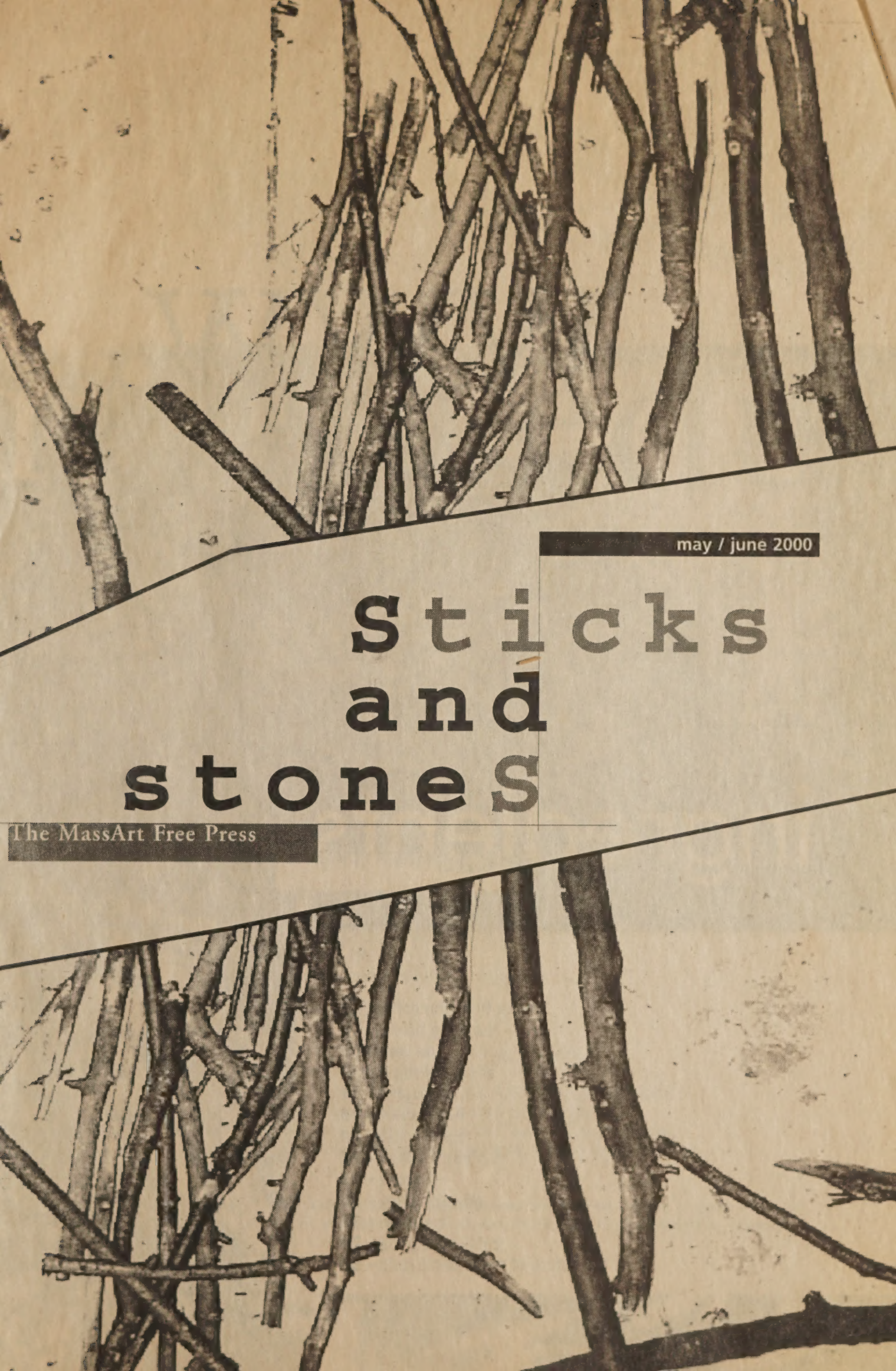

may / june 2000

Sticks and stones

The MassArt Free Press

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ingredients

PAGES

letter from the editors - **4**
masspirg column - **6**
the scene - **8**
all school show - **12**
dogme - **14**
horoscopes - **19**
edith & lola - **20**
5 minute sketch - **22**
silenced - **23**
edward gorey - **25**
calendar - **26**
public safety log - **28**
the future of film/video hybrid - **30**

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* Sticks and Stones in no way represents the opinions, beliefs, or views of the full council, executive board, or advisors of the Student Government Association.

Letter from the Editors

Well guys, its been a hectic year, but Sticks and Stones has made it through. I'm quite proud of what we put together, and I think the publication is gaining momentum. Yes, we'll be back next semester, and there will be big plans in store: games, prizes, and possible Sticks and Stones-sponsored events. We'll be bigger and better, as people say. We want to emphasize that we're NOT going away, so if there's something you don't like about the newspaper, tell us! As we've repeated ad nauseum, we're a publication for the Mass Art community, first and foremost. We still need more staff, contributors, and suggestions, so if you're interested, look for us next semester. Don't worry, we'll be very conspicuous. Have a great break, and see you all in the fall!

Johnny Arguedas

P.S. As always, we could not have made it through the year without the support of the staff and contributors. I would like to thank everyone who helped shape the paper. We all worked hard to put Sticks and Stones out there, and hopefully it will be a mainstay at Mass Art for years to come!

P.P.S. We would also like to say farewell to our illustrious art director/designer/layout artist/secret karaoke singer/cool guy extraordinaire, Bartosz Grzeczka. Fine, graduate, see if we care! Seriously, without his help this paper would have gone nowhere. Thank you Bartosz, your legend shall live on.

Getting our hands dirty.

The Hunger Clean-up:

Simply put, a very good day

by Caleb Aker, Mass PIRG Chapter Chair

On Saturday, April 8th, thirty-two students gathered at MassArt. Arriving from Salem State, U-Mass Boston, Wentworth Institute of Technology, Mass-Bay Community College, and MassArt itself, these students convened for the 16th Annual Hunger Clean-up. It was to be a day of community service, sponsored across the US by the National Student Campaign Against Hunger and Homelessness. From 11-2pm, the students, broken into teams, put in work at five local shelters and food pantries. They did spring-cleaning yard work, helped refurnish the rooms of the shelters, served and packaged meals, and, in general, made a positive impact for those less fortunate. Nearly 100 hours of service were generously given.

It was to be a day of community service

What's more, this day was a fundraiser. The more than $300 raised will benefit both the National Student Campaign Against Hunger and Homelessness and Community Servings, a local organization. Community Servings was founded on the idea that no one living with AIDS should go hungry, and to this end it now delivers over 400 meals daily, at least 5 days a week, to individuals and families struggling with the disease.

In all, the biggest thing I took from this day was the enthusiasm brought to it. There were students who even complained about running out of things to do at their sites. I know now not to underestimate the force of students who care. Just think of what impact could be made if MassArt hosts the event again next year!

My sincerest thanks to all those who participated, and hats off to anyone who works for a positive change. It seems we just may live in inspired times.

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Earth Day Committee : Thursdays at 12:30 p.m.
Hunger and Homelessness Committee : Thursdays at 6:30 p.m.
Core group: Tuesdays at 6:30 in the cafeteria.

Mass Bay Community College students ready to visit Casa Nueva Vida.

masspirg

THE

WHAT: THE NEMO SHOWCASE FEATURING CONTROL GROUP, MACH FIVE, THE RED TELEPHONE, SOUND OF URCHIN AND THE GENTLEMEN
WHERE: T.T. THE BEAR'S
WHEN: APRIL 15, 2000

T.T.'s is a great space to see a band: whoever's on stage is practically playing right in front of you. You don't get that intimacy anywhere else. So the first band of the night is Control Group, and they get the sparse crowd moving a bit. They're clad all in black, and they're good performers. The sound is tough and bass heavy, but melodic. Their rock riffs may be beefy, or if you're vegetarian, cucumbery, but the harmonic chords helped to soften their sound a bit, making it melodic and not just noise. They'll fare well in the future.

Next up, Mach Five. The band walks up on stage to a pre-recorded voice saying, "Greed is good," which confused me. At first I thought it was meant to be ironic, but when I saw the drummer with an expensive latex-like Polo shirt, I wasn't so sure. The lead singer was all about Brit-pop vocals, and they used pre-recorded sounds and instruments surprisingly well; the live music was not overpowered. Again, pretty good performers.

There's a buzz about The Red Telephone, so I didn't know what to expect. Well, the four piece outfit was good, if at times non-descript.

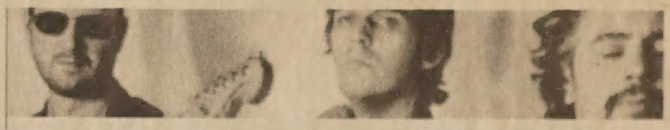
SCENE

by Johnny Arguedas

During the beginning of the show, the lead guitarist kept walking over to his amp like if he was making sweet love to it. A little too much guitar wank for my tastes, and the feedback grew tiresome. Otherwise I was neither impressed nor disappointed.

Oh man, I had no idea Sound of Urchin kicked so much ass. They come out, all in black jumpsuits. On guitars: B-ill and Choc, on bass: Doo Do Brown, and on drums and vox: Tomato. Yeah, it sounds stupid, but they had charm. Charisma. And a great sense of humor. They blended hip hop, metal, rock, and whatever they felt like mixing in. Loved the Phuck Phish sticker. Loved the reference to They Might Be Giants. Loved their infectous energy. Will these New York City rockers take the spotlight away from headliners The Gentlemen? I got my answer quickly enough.

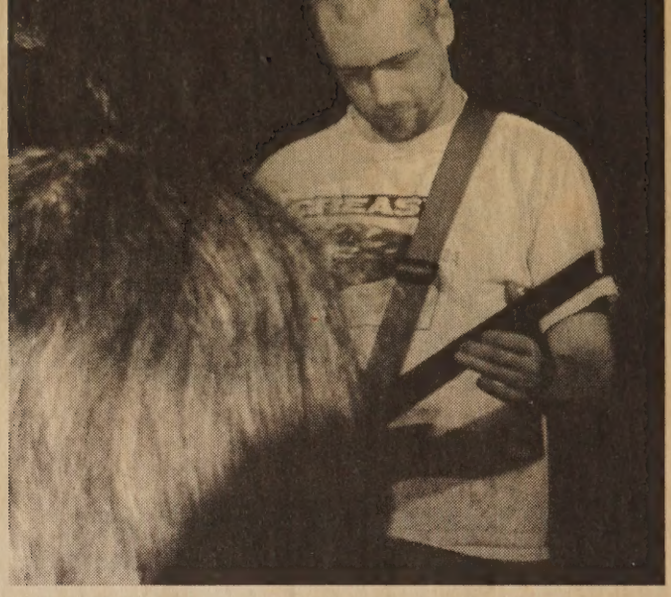
The Gentlemen formed as The Gravel Pit (from Beantown) and The Figgs (New Yorkers) toured together. Mike Gent of the Figgs merged with The Gravel Pit (minus its lead singer) and together formed Voltron. Well, not quite, but they're just as cool. What ensued that night was some of the best old school blues-influenced rock I had heard in a long time. Riffs were thrown out with massive manic energy, making me think of the Rolling Stones on speed. Guitar solos were quick and furious, and all four members never slowed down; it was a non-stop onslaught from start to finish. Yup, I had to get the cd. Yup, I'd see them again lickety-split. Yup, Sound of Urchin, as cool as they were, did not stand a chance. Since 75% of the Gentlemen are from Boston, I qualify them as a local band, and so I say this: screw New York. Boston does quite well on its own.



WHAT: THE FLAMING LIPS, WITH LOOPER
WHERE: AXIS
WHEN: APRIL 18, 2000

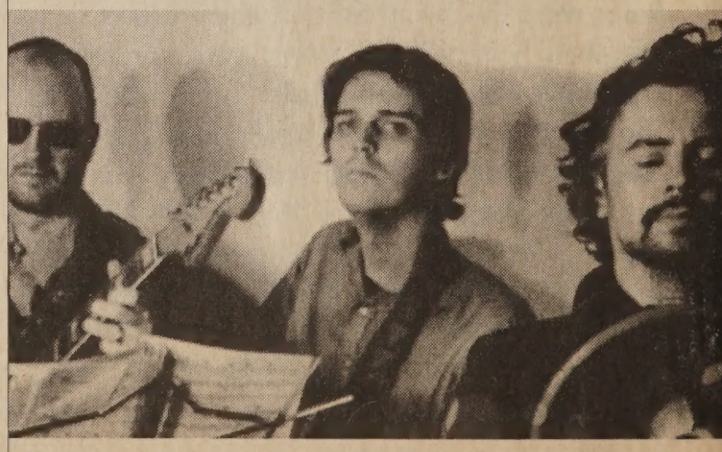
Hand puppets. A flare attached to a megaphone. Movie projections. Fake blood. Had I gone to some weird theatre show? Well, sort of. I give the credit to the Flaming Lips, a wonderfully inventive band that never fails to surprise. I like to read about music... perhaps a bit too much, so when I kept hearing how the Flaming Lips' latest album, "The Soft Bulletin," was one of the best albums of last year, I decided to check it out for myself. Sure enough, after listening to it I was hooked. At the same time symphonic, weird, and with a sly sense of humor, The Soft Bulletin finds beauty in layering sounds upon Wayne Coyne's lyrics about scientists and their theories, bugs and Superman. It would be interesting to see how the trio would play this album live, since they have a history of doing "experiments" in their shows: one of those included giving tape players to the audience and having them play the tapes at designated times.

First up was Looper. Here's a disclaimer: it was a free concert, so a huge line had me standing in the rain for half an hour without an umbrella, I had about 5 hours of sleep the night before, and coat check wouldn't take my backpack, which was filled with what I guess was a small planet. That being said, I was surprised I didn't collapse on the guy wearing a Guiness beer can costume (Guiness was one of the sponsors). Looper played a lazy type of pop



which incorporated a drum machine, a bass, and a keyboard. They were Scottish, so naturally I was thinking they were a hip hoppy version Belle and Sebastian, but dull. It didn't help that Looper seemed to be on auto-pilot...
after all, if you're the person who hits the button for the drum machine, couldn't you do something more interesting than just nod your head to the beat while keeping that one finger over the button? I don't know... do a dance! Play something else in the meantime! It was a struggle to get through their
set, which I might have enjoyed better in a coffee shop setting, having some biscotti and a double latté while talking about my latest stock options. Or something.

Good thing the Flaming Lips came on when they did; I was slipping into a coma. Ooh, no drummer, just a singer, guitarist/keyboardist, and bassist. The lack of a drummer was a wise choice: "The Soft Bulletin's" drumming is loud, distorted, and bombastic, difficult to recreate live. Instead they used pre-recorded drums and sounds, bounding on stage to the first song of that album, "Race for the Prize." Coyne served as visual candy of the evening, since the other two members were too busy playing their complicated parts to engage the audience. Coyne played the entertainer magnificently: a camera was set up next to his mic, so that at different times the image projected behind the band would be his face, or one of the few hand puppets (including a frog and a nun) he used that night. Dressed in a pea coat and sporting a scaggly beard, his warm-toned and brittle singing made him seem like a sensitive sea captain. His instrument of choice was a large gong, which he would beat the living hell out of for most of the night. For "The Spark That Bled," he smeered fake blood upon his forehead to the lyric, "I accidentally touched my head/ and noticed that I had been bleeding." A red flare was attached to his megaphone as strobe lights gave the stage an eerie look. The light show towards the end of Stanley Kubrick's "2001" was looped and projected for another song. At times the drummer's recording session in the studio was also projected in time to some of the songs they played. It was an invigorating show, and I was actually energized once it was over. Strange, though... small walkmen were made available to "enhance the music," but the only difference I heard through them were more pronounced high tones. I shrug this off and headed home, in the rain again, but this time with a smile on my face.



WHAT: BUILT TO SPILL, WITH SENSE FIELD
WHERE: THE ROXY
WHEN: APRIL 21, 2000

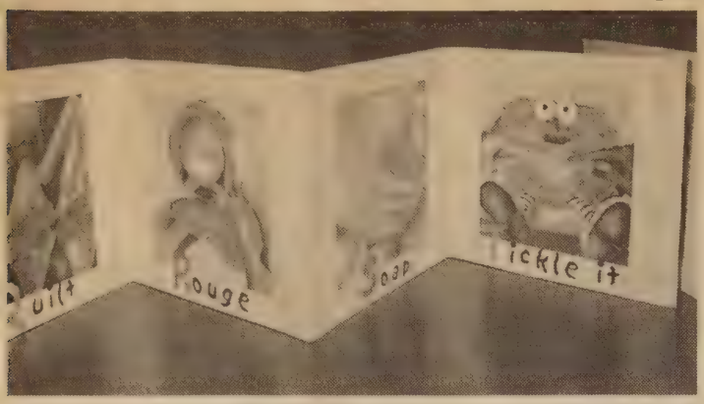
When I first heard a Built to Spill song, it was through the mouth of Ben Folds. In the Ben Folds Five live/outtake album "Naked Baby Photos," one of the highlights is their cover of "Twin Falls," at once lively and affecting. Reading the liner notes, I noticed it was a Built to Spill song, and conveniently enough they were playing the Middle East that same week. So I took a chance, got some tickets, and was totally blown away. Doug Martsch, frontman and guitarist, played his guitar with ferocity, at times sounding like three guitarists at once, piling on melodies and unpredictable twists and turns on his Fender. That was two years ago, and when I heard they were playing the Roxy in support of a live album, I cleared my calendar.

Sense Field came on to an enthusiastic crowd, making me suspect that the crowd came to see them exclusively. While they were good at their fast paced rock, it didn't make much of an impression on me. All members were excellent players, and the lead singer had energy to spare, but it was missing the hooks that would make their music soar. Still, it was fun to see them rocking out to the happy crowd: one kid next to me was in heaven. He clapped along to the songs and bobbed his head back and forth with total gusto, resembling a giddy (and very white) Stevie Wonder. At first I thought it was annoying, but seeing his enthusiasm made me smile. Cute.

When Built to Spill finally came on, they did not disappoint. It was interesting that they only played one song from their previous album "Keep it Like a Secret," the only album of theirs that I own (which will change in the near future), but the music was so good that it did not matter to me. Again, Martsch proves the master at winding melodies and loose guitar playing, and the rest of the band played accordingly. They were tight yet laid-back, letting the songs drift and slowly fade until they suddenly snapped back with power. Unfortunately the Roxy's larger space killed the intimate feeling of the previous concerts at the Middle East, and the crowd were more subdued, even though most of them sang every song word for word. What made up for this was towards the end of the show, when some guy kept shouting for "Cortez the Killer," a Neil Young song they cover in the live album. Martsch heard, convened with the band, and in what was an uncharacteristic move for any band they decided to screw the set list and play it. All of it. See, Built to Spill like to jam, and jam they did: for twenty minutes. While others were disappointed that there was no encore after such a lovely finale, I was quite content. After all, there was no way they could top that final song, a final and elegant end to a great performance.

Six artists awarded $100 each forExeptional Works:

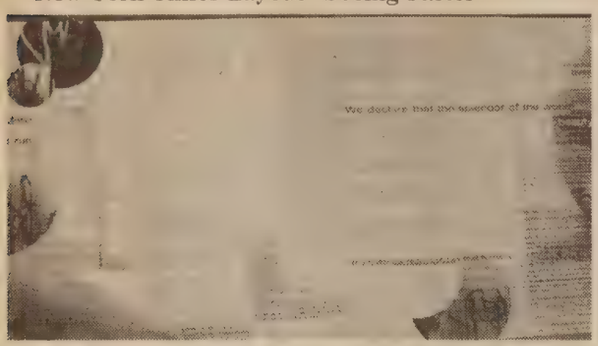
Illustration: Jill Lombardi for "Meatloaphabet"

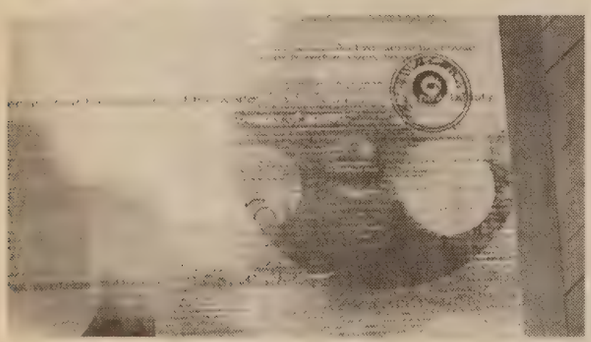


Glass: Otom Charters for "Emergence"

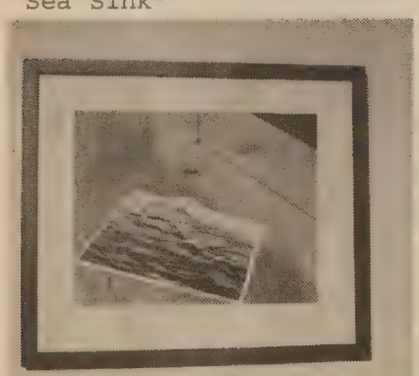
Printmaking: Donelly LaPlante for "Motion 1 and 2." (No picture)

Graphic Design: Kristie Downing
New York Times Layout "Seeing Faster"

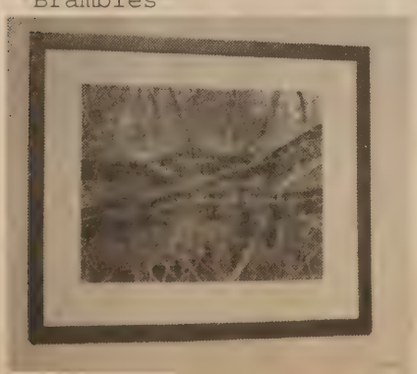




Photography:
Jane Critchlow
"Sea Sink"



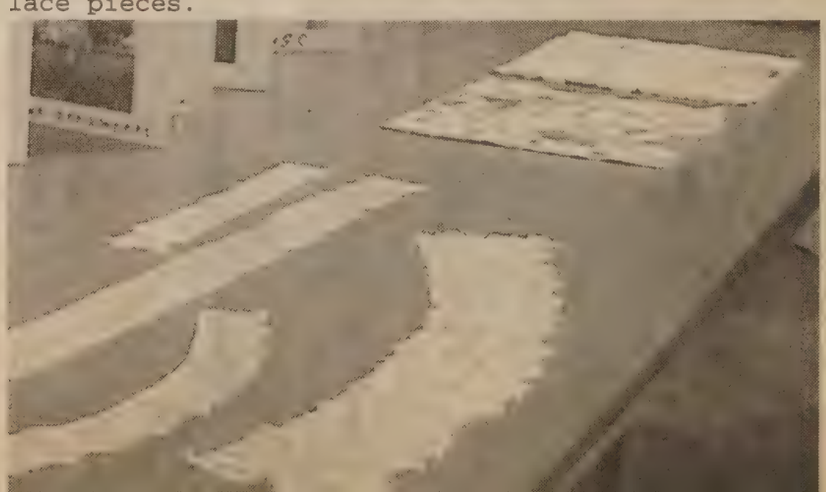
"Brambles"



All School Show
and the winners are...
Plus

S&S: So, who can be credited with making this whole thing happen?
Dan: Mainly, me, Mike Petrone and 4 faculty advisors: Johanna Branson, Jeff Keough, George Cramer, and Patty Seitz.
S&S: Is this the first year you've tried to put on an All School Show?
Dan: No, last year we tried to get one started, but there were only 15 artists involved, so I decided to pull the plug. Some people were upset, but I think it was important to get across the message that we need students to enter their work or there will be no show. This year so many people entered. I was really pleased.
S&S: Do you think offering a financial reward for winners played a part in drawing interest?
Dan: I was kind of disappointed that we had to resort to awarding money, but yes, I think it did get people interested. I think was important to offer that incentive, because otherwise, people may have taken their work to galleries where they had the potential to make money.
S&S: Where did the award money come from?
Dan: SGA paid for the $600 for some of the awards and also covered all the operating costs. Johanna Branson provided the $5,000 for the 1st place winners from a scholarship fund.
S&S: So how were pieces chosen to be in the show and how were awards determined?

Fibers:Karen Stevenson for "Seamy Series" and lace pieces.



Five artists awarded $1,000 each for Exeptional Works:

Architecture: Jacob Chartoff for Overall Outstanding Achievement

Jacob Chartoff

An Interview with Dan Vlahos

by Jennifer Staller

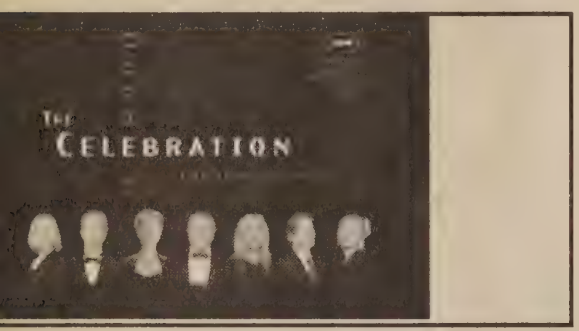
Dan: Each department created its own criteria for selecting work. Mass Art Faculty and jurors collaborated in choosing which pieces to include in the show. A jury of non-faculty members chose the award winners.
S&S: Who were the members of the jury?
Dan: We started out by hiring 3 jurors, but one ended up in the hospital, so we had to use just 2. Barbara Moody is a faculty member at Montserrat College.. She works on an art school accreditation board and is also a painter. Jennifer Linane is a product designer.
S&S: Were you happy with how the show turned out?
Dan: It totally surpassed my expectations. I was especially happy that the show was spread throughout the whole schooI. Last year we had just planned on using the Student Gallery. I think showing in a variety of galleries gave us a lot more visibility. I won't be here next year to see this continue, but now that the ball is rolling, I hope to see someone pick it up and run with it after I leave. I'd really like to see this tradition continue.

Sculpture: Liz Waldman for "Ladybug, Ladybug"

Small metals: Kristine Bolhuis for A series of works.

SIM: David Kalinowski for "Call Center/Chronic"

No picture for Christopher Forgues' Performance Piece.



DOGMETICISM OF DANISH FILMMAKERS

"In every musicians life there comes a time and place where you want to go back to basics, where you want to play unplugged. That's what Dogme95 is about."

Soren Kragh-Jacobsen
director of *MIFUNE-DOGME 3*

WHAT IS DOGME?

For those who don't follow the world of cinema, Dogme is the name of a filmmaking manifesto out of Holland in 1995. Its aim is to prove that cinema can still be valuable in its"purest" form, without depending on the popular superficiality in Hollywood films. In their manifesto, Polish filmmakers agreed on ten rules (like Ten Commandments, as they would later admit), which is where the name"Dogme"comes from. (see Vow of Chastity) Three Dogme films have been shot so far: **The Celebration-DOGME 1, The Idiots-DOGME 2** and **Mifune-DOGME 3.** The founder and leader of the movement is, the much-celebrated Danish director, **Lars Von Trier** (*Breaking the Waves, Europa*).

DOGME-95: THE MANIFESTO

Does a Dogme film have the potential of being a masterpiece? Despite the number of rules, I don't see why not. Although not a masterpiece, **Tomas Winterberg's** remarkable *Celebration-DOGME* hints at the possibilities.

But how about the Dogme concept? How valuable is it? Today, many people have the tendency to compare it to the French New Wave of the1960's, because both movements were born as reactions to contemporary filmmaking. In their manifesto, however, it's obvious that Dogme followers do not embrace comparison:

"In 1960 enough was enough! The movie was dead and called for resurrection. The goal was correct but the means were not! The new wave proved to be a ripple that washed ashore and turned to muck. Slogans of individualism and freedom created works for a while, but no changes. The wave was up for grabs, like the directors themselves. The wave was never stronger than the men behind it. The anti-bourgeois cinema itself became bourgeois, because the foundations upon which its theories were based was the bourgeois perception of art. The auteur concept was bourgeois romanticism from the very start and thereby ... false!
To DOGME 95, cinema is not individual!"

The 'Auteur' concept is criticized by many, but to claim that individualism in vision is something to omit isn't that simple. A few lines later, the manifesto attempts to explain the bold sentence, "To DOGME 95, the cinema is not individual!"

"It is no accident that the phrase 'avant-garde' has military connotations. Discipline is the answer ... we must put our films into uniform, because the individual film will be decadent by definition!"

I found this explanation contradictory and problematic. First of all, the fact that the phrase "avant-garde" has military connotations is of course accidental! They probably wrote it to sound scandalous or innovative. Secondly, why is the "individual film decadent by definition"? I, myself, don't even believe that a non-individualistic film can exist (not in an Eisenstein-ian sense of course, which is obviously not what they mean). But according to the manifesto, it's possible, and "discipline is the answer" for non-individualistic cinema. This explanation suggests that if some strict rules (such as the Dogme rules) are set down, then a film's individuality will disappear. But consider this quotation from Lars Von Trier, the father of Dogme himself: "For me the interesting thing is watching the various interpretations of the rules." Isn't there something about individualism in those words? This is contradictory to what the manifesto says. Yet, he is absolutely right: If you see the Dogme films made so far, you will be surprised by the vastly different styles of each filmmaker: While *Mifune* has more stylized, beautiful shots and conventional camera movements, *Celebration* has a lot of nervous, shaky camera movements.

The apparent individualism of the Dogme filmmakers, despite all the rules set by their manifesto, leads us to a second inconsistency: by imposing their own individual vision in spite of the strict system delineated in the Dogme Manifesto, they arrive at the same level as the directors of the old Hollywood studio system. They were also able to create their own personal vision on a strict format. The only difference between the two groups is that in one case, the director willingly creates and obeys the rules, in the other, unwillingly. Yet, the Dogme followers called these ideas decadent and bourgeois in their manifesto.

The rules, however, seem to make more sense, because despite the unpractical difficulty of production that it brings, a film abiding the Dogma rules would never show its age, in terms of superficiality.

VOW OF CHASTITY

"I swear to submit to the following set of rules drawn up and confirmed by DOGME 95:

1. Shooting must be done on location. Props and sets must not be brought in (if a particular prop is necessary for the story, a location must be chosen where this prop is to be found).

2. The sound must never be produced apart from the images or vice versa. (Music must not be used unless it occurs where the scene is being shot).

3. The camera must be hand-held. Any movement or immobility attainable in the hand is permitted. (The film must not take place where the camera is standing; shooting must take place where the film takes place).

4. The film must be in colour. Special lighting is not acceptable. (If there is too little light for exposure the scene must be cut or a single lamp be attached to the camera).

5. Optical work and filters are forbidden.

6.The film must not contain superficial action. (Murders, weapons, etc. must not occur.)

7. Temporal and geographical alienation are forbidden. (That is to say that the film takes place here and now.)

8. Genre movies are not acceptable.

9.The film format must be Academy 35 mm.

10. The director must not be credited.

Furthermore I swear as a director to refrain from personal taste! I am no longer an artist. I swear to refrain from creating a "work", as I regard the instant as more important than the whole. My supreme goal is to force the truth out of my characters and settings. I swear to do so by all the means available and at
the cost of any good taste and any aesthetic considerations. Thus I make my VOW OF CHASTITY."

Copenhagen, Monday 13 March 1995

On behalf of DOGME 95
Lars von Trier and Thomas Vinterberg

The Dogme followers claim that their rules are indisputable and, in fact, there was a commission to decide if a film obeyed the rules or not. It no longer exists because they quickly realized that only a director would know if everything in his film fits the rules. But even if your film does fit the rules of the Dogma 95 (*Blair Witch Project* and Harmony Korine's *Julien Donkey-Boy*), you are not considered a Dogme filmmaker unless you have already signed the manifesto.

Dogme looks more like a religion than a new film theory. To me, it signifies an urge for realism in today's cinema (although *Mifune-DOGMA 3* is somewhat Hollywood-like in style.) It's a superficial movement with a manifesto written in a pseudo-scandalous language that, generally speaking, hardly make any sense. Other than that, it's just a funny and sadomasochistic game for filmmakers to play.

For more information, see the Dogme 95 official website: http://www.dogme95.dk/

HOW MANY MEMBERS OF YOUR SIGN DOES IT TAKE TO CHANGE A LIGHT BULB?

ARIES: Just one. You want to make something of it?

TAURUS: One, but just try to convince them that the burned-out bulb is useless and should be thrown away.

GEMINI: Two, but the job never gets done—they just keep discussing who is supposed to do it and how it's supposed to be done.

CANCER: Just one. But it takes a therapist three years to help them through the grieving process.

LEO: Leos don't change light bulbs, although sometimes their agent will get a Virgo in to do the job for them while they are out.

VIRGO: Approximately 1.0000 ∞ with an error of +/- 1 millionth.

LIBRA: Er, two. Or maybe one. No, on second thought, make that two. Is that OK with you?

SCORPIO: That information is strictly secret and shared only with the Enlightened Ones in the Star Chamber of the Ancient Hierarchical Order.

SAGITTARIUS: The sun is shining, the day is young, we've got our whole lives ahead of us, and you're inside worrying about a stupid burned-out light bulb?

CAPRICORN: I don't waste my time with these childish jokes.

AQUARIUS: Well, you have to remember that everything is energy, so...

PISCES: Light bulb? What light bulb?

Dear Edith and Lola,

The semester's over, but I'm afraid of summer. I haven't been working out, and my flabby body will probably keep me away from the beaches. I need a tan! Got any quick exercises to help me tone up fast?
-Sagging Sophomore

Dear SS,

Don't worry about your body, hon. Sure there'll be some finely sculpted tushes on the beach, but there will be plenty of average people getting some sun and fun. So relax, strut your stuff, be proud of who you are! But be sensible... I know I shouldn't court young suitors by wearing a thong.
-Edith

Dear SS,

Forget what Edith said. Thong it up, baby! Sisqo knows what he's talking about: once you get over the dental floss factor, you'll see what an empowering feeling it is to wear one. I wear thongs all the time: at home, at work, on the bus, at Church. Be careful though, I've gotten arrested several times. Maybe I should wear pants too.
-Lola

Dear Ed and Lo,

I enjoy going out to eat, but my girlfriend thinks that my habit is too expensive. I tend to agree: I've grown accustomed to fancier meals. How can I go back to eating cheaply without compromising my acquired pallete?
-Snooty Stomach

Dear Snooty,

I've got the perfect solution for you, sweety: why don't you learn how to cook? It'll be cheaper, and you'll win brownie points with the gf. Be creative and make the most out of cheap ingredients. Sometimes the simplest meals are the greatest.
-Edith

Hey Snoots,

I'm not sure how to help you. With all those years of cabaret, my retirement fund, and winning Miss Weiner 1950 (Oscar Meyer, thems good people), I have saved up quite a good amount, to which I spend on my obsession with mangoes, which I have imported directly from India to my bungalow in the Catskills. I only eat the finest caviar and the best wine. When I go out to eat, my tab is larger than an elephant's waistline. And I'm not talking about one of those puny elephants, either! So just get lots of money, and then you won't have to worry about it!
-Lola

Dear E&L,

To help me relax, I like to blast Bananarama. My roomate is afraid of bananas, and whenever I play it he starts going berserk and rips up my teddy bears. This pissed me off, so I krazy glued banana peels to his pajamas while he slept. He retaliated by putting Mr. Fuzzles in a blender and hitting "liquidate." It was in these cathartic acts of destruction that we found love. We decided to go on a trip together, but I found out too late that the country I picked is the banana capital of the world. We got into a huge fight, and in that battle our passions flared. We seem to be on a cycle of love and destruction, but it's fun. It's like an episode of Jerry Springer. Pretty cool, eh? Maybe we'll be on TV and get famous!
-Boppin' to Bananarama

Dear BB,

Uh, what?
-Edith and Lola

Well kiddies, it's time for Lola and I to get some rest from all the hoopla and go on summer vacation. Lola will be going to Ibiza, and she told me she'll be "laying the smack down on their partyin' asses." I'm not sure what that means, but I'm sure she'll have plenty of good, clean fun. I will be working on my knitting skills for the June Sweater-Making Spectacular. I think I have a shot at the title this year! Wish me luck!

Love, hugs, kisses, and cookies,
Edith

*Edith and Lola are fictitious characters and their responses are for entertainment value only. - Majel Peters, co-editor in chief

Chattin' with Luis

5 Minute Sketch

PROFILING THOSE BEHIND THE SCENES AT MASS ART

S&S: So, what do you do around here?
Luis: Security.

S&S: How long have you been here?
Luis: Six years.

S&S: Do you have any interests outside of Mass Art?
Luis: Yes I do... architectural.

S&S: Specifically what, are you studying it?
Luis: No, but I will be, hopefully in September.

S&S: What's the strangest thing that's happened to you around here?
Luis: I wouldn't say the strangest... the fear [I have] would be like, becoming one of you guys. After six years, becoming a Mass Art student, that's a nightmare. [Laughs]

S&S: Would you take a bullet for a Mass Art student?
Luis: Oh, that's a good question... [but] would a Mass Art student take a bullet for me?

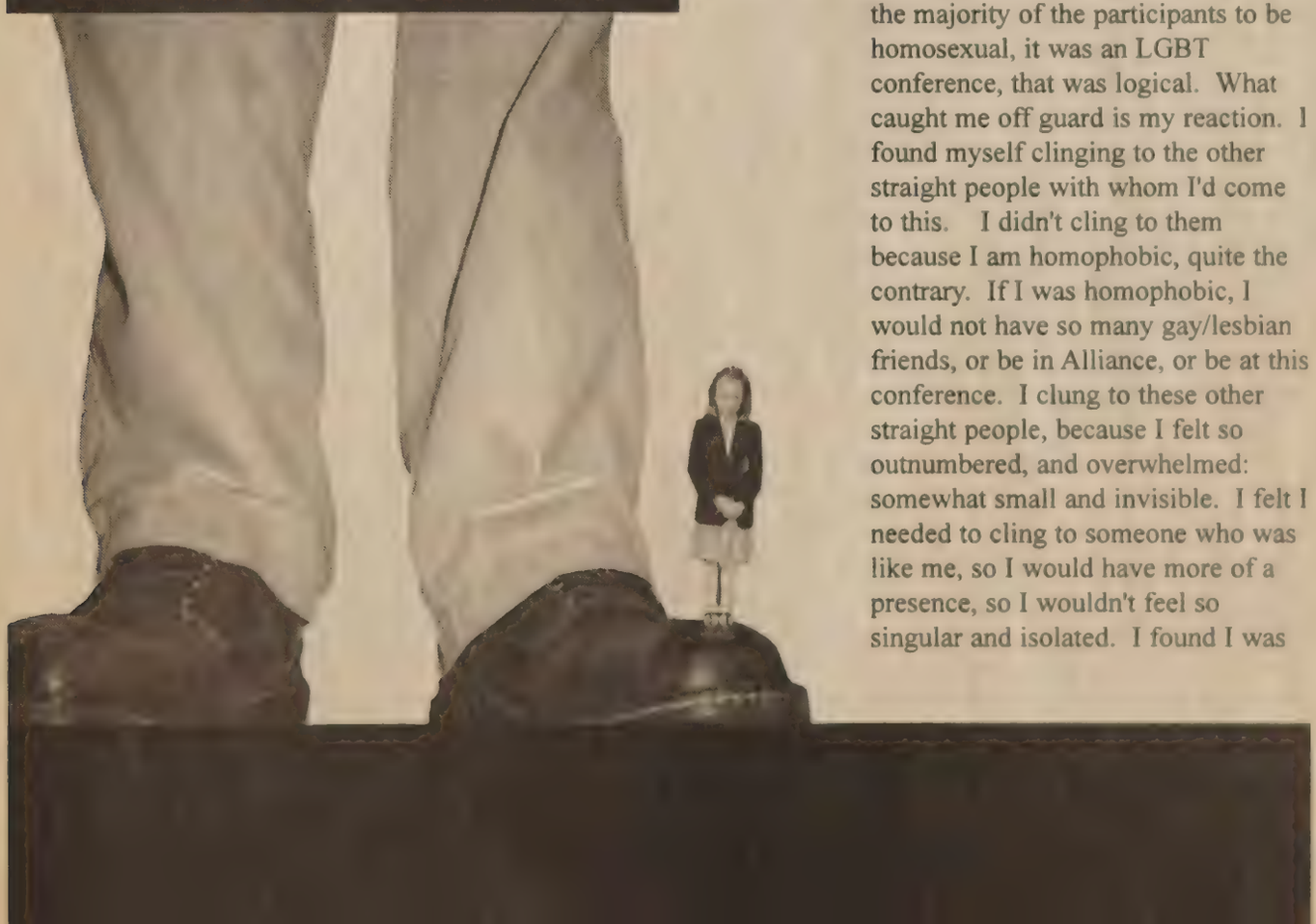
S&S: Do you have a dream job?
Luis: Yeah, being a school teacher.

S&S: What grade?
Luis: High school level. I found that out after 26 years.

S&S: What's better: Law and Order, Cops, or NYPD Blue?
Luis: I would say Cops, because they kick butt.

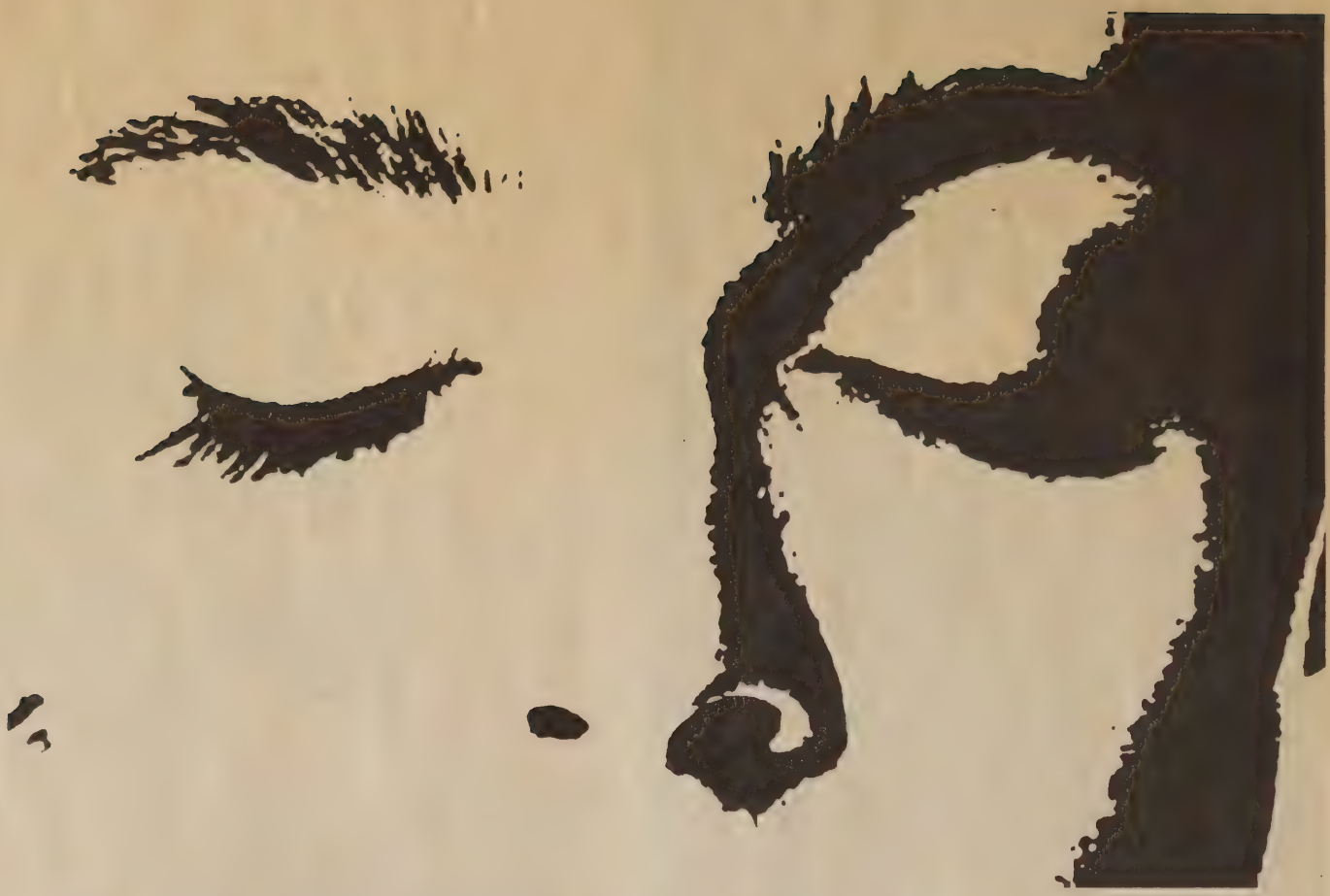
silenced.

by Ingrid Sundberg



What is the price of being different? How many of us have really had the experience of being a minority? For some it is their everyday reality - but for me - a straight, white, female from a small town in Maine, it is something that has never grazed my skin; nothing I'd ever personally felt or touched. It was not part of my world.

As a straight ally to Mass Art's Alliance, I traveled to the University of Albany for a Lesbian, Gay, Bisexual, Transgender (LGBT) conference a few weekends ago. Among Albany's cold concrete, futuristic campus (somewhat resembling Star Wars' Cloud City), I was the one who was different. It's not that I didn't expect the majority of the participants to be homosexual, it was an LGBT conference, that was logical. What caught me off guard is my reaction. I found myself clinging to the other straight people with whom I'd come to this. I didn't cling to them because I am homophobic, quite the contrary. If I was homophobic, I would not have so many gay/lesbian friends, or be in Alliance, or be at this conference. I clung to these other straight people, because I felt so outnumbered, and overwhelmed: somewhat small and invisible. I felt I needed to cling to someone who was like me, so I would have more of a presence, so I wouldn't feel so singular and isolated. I found I was



less vocal, less social, and less myself, because I was the one in the minority.

Even in workshops or when keynote speakers spoke, I noticed them addressing the audience as homosexual, bisexual, or transgender; a sort of assumption that everyone at this conference was LGBT. I felt ignored, silenced , and forgotten. I felt that they were not talking to me, that this did not pertain to my life. What I realized is that this experience is very much rooted in my life. That as much as I've cared and been active in gay rights and diversity issues, a certain aspect was missing- it wasn't my experience, it wasn't my pain, and it wasn't real to me. For two and a half days, I was given a rare and precious chance. I was given a small taste of what it is like to be a minority, to be gay in a heterosexual world, to feel like you have to hide, that you have a secret, and that you are invisible. To know what it's like to feel uncounted when a teacher or a speaker, or a friend acknowledges only heterosexual love. It is a million and one little things ingrained into our culture, that I overlook everyday. All of these things take minorities deeper into hiding; leaving them afraid, self-conscious, and invisible.

I had two and a half days to lose a bit of myself- in a safe environment. I can only imagine how scary it is to live in a world which includes hate crimes, intolerance, and apathy.

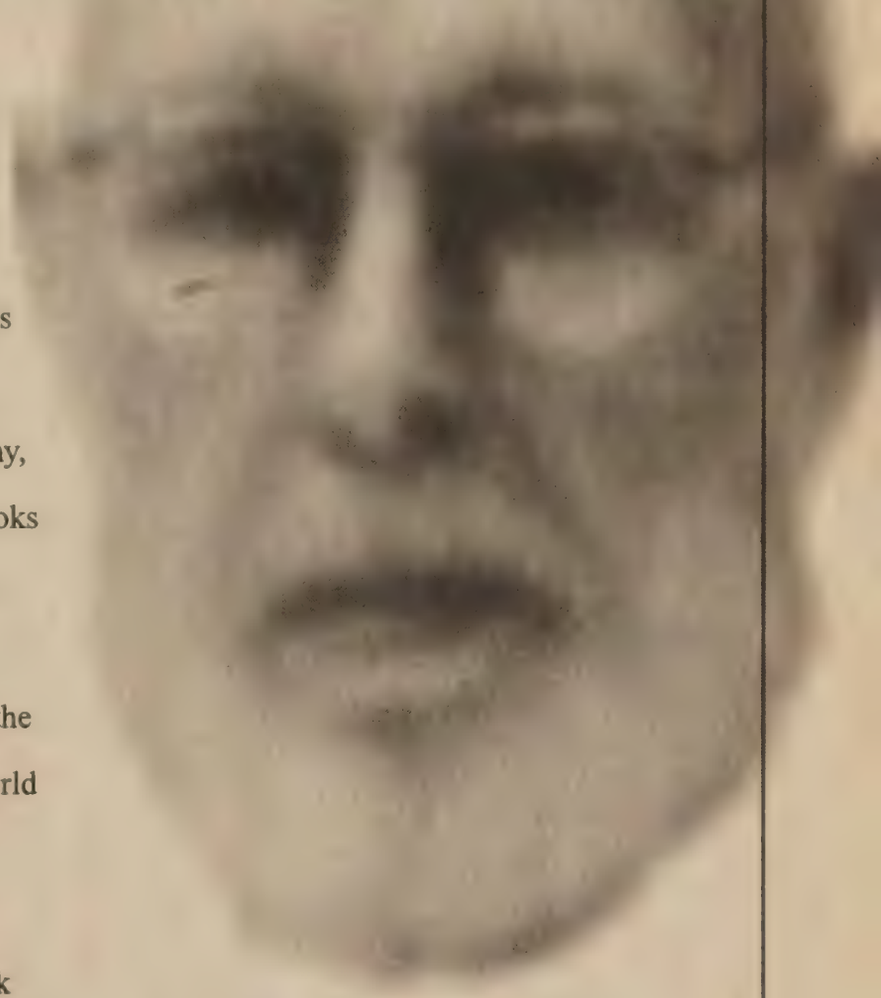
I am filled with great respect and admiration of those who survive in this world. Not only survive- but live: those who are strong and courageous to be out, to be themselves. Those who fight for the right to be human, to be visible, to be seen as beautiful - because they are. To see ugliness in someone else is to see ugliness in yourself; for we are part of each other, we are all human.

Kevin Jennings, founder of the Gay Lesbian Straight Education Network (GLSEN), says, " It takes a certain amount of strength to do what society tells you, to conform to its ideals, but it takes far more to be true to yourself, to who you are inside." So I commend those with the strength to be themselves. For you have risen above society to find your own truth, your own voice, your own light. Don't ever let anyone steal that away from you, because it's yours.

Michael O'Brien, a speakers at the conference, has lived with AIDS for six years. He told us of how scared and alone he has been for these six years, because everyone he's told he has AIDS runs away. "They see my disease, and not me." I don't think there is a single person in this world who has not seen the face of judgment. Now take a moment to remember how much it hurt. Some people must deal with that everyday of their lives. Therefore I challenge everyone to open your eyes, your hearts, and your minds to be a little more observant, a little more tolerant and to really see the beauty and integrity of humanity. After all, all we have is each other. If you judge people, you have no time to love them." - Mother Teresa.

In Memoriam of Edward Gorey

Born: February 25, 1925, in Chicago, Illinois.
Died: April 15, 2000, in Hyannis, Massachusetts.



Almost everyone is familiar with "The Gashlycrumb Tinies", an alphabetical listing of children dying in various ways, drawn in Gorey's characteristic black and white ink. His dark sense of humor and macabre drawing style struck a chord with many, resulting in his authoring about 90 books and illustrating around 60 others. He also was into set and costume design, winning the Tony award in 1978 for the Broadway staging of Dracula. The world has lost a wonderfully unique and talented individual, so if you are not acquainted with his works take a quick trip to your closest bookstore.

MAY

1-5
Spring Sale: The perfect place to find that perfect Mother's Day gift or for others. Artists receive 75% of the proceeds, 10% go to support students scholarships, and 10% defraying costs. Located in Tower Lobby, Mon.-Fri. from 10 a.m. to 7 p.m.

4
Revive for Reviews: It's back! Refresh and revive for your reviews and final exams. Stop by the Student Center for goody bags, free massages, information on stress-relief and relaxation. Student Center, 12-2 p.m.

6
Trip to New York City: Spend a day exploring museums, galleries and shops. $30 includes round-trip transportation. Sign up in Student Development. Bus departs from the Tower Building at 6:30 a.m. Call x186 for more information.

12
Senior Fashion Show: Tentative date. For more information call x461 or x373.

17
Junior/Sophomore Fashion Show: Featuring the Fashion Department's designs. Time (TBA) For more information call x451 or x373.

18
Honors Convocation: Awards Ceremony in Tower Auditorium at 4:30 p.m.

18
Senior Show Opening Reception: Artwork by Graduating Seniors in the Huntington Gallery. Reception following Honors Convocation.

19
Commencement: Evans Park, 1 p.m. Reception to follow. For more information call x373.

All programs are sponsored by Student Activities and Programs, unless otherwise noted. All trips and other activities must be paid for in advance by check or money order only; cash and credit cards cannot be accepted.

THE MATTING SHOP

Tuesday 12-2 p.m.
Wednesday 4-6 p.m.

The Mat Shop is located in the Basement of Kennedy. For more information call x671.

HEALTH AND FITNESS CENTER HOURS

Monday
7-9 a.m., 12-2 p.m., 6-8 p.m.
Tuesday
12-2 p.m., 6-8 p.m.
Wednesday
7-9 a.m., 12-2 p.m., 6-8 p.m.
Thursday
12-2 p.m., 6-8 p.m.
Friday
7-9 a.m., 12-2 p.m., 6-8 p.m.

The Health & Fitness Center is located in the Basement of Kennedy. For more information call x369 or x186.

CONTACT

Massachusetts College of Art,
621 Huntington Avenue, Boston, MA 02115
www.massart.edu / 617-232-1555

events~calendar

WELLNESS CLASSES

Tai Kwon Do ^ Tuesday and Thursday 7-8:30 p.m.
Karate ^ Monday 7-8:30 p.m. and Thursday 12:15-1:45 p.m.
Tai Chi ^ Wednesday and Thursday 7-8:30 a.m.
Yoga ^ Tuesday 5-6:15 p.m. and Wednesday 12-1:15 p.m.
Salsa ^ Tuesday 6 p.m.

Classes are located in the Basement of Kennedy except for Salsa which takes place in the Student Center. For more information call x369 or x186.

BAKALAR / HUNTINGTON / DORAN GALLERIES

Senior Show
May 2000
Work by graduating seniors in all media.

MFA Graduate Thesis Shows
First Show: 4/18-4/30
Reception: Friday, 4/28 6-9pm
Film Screenings: Friday, 4/28 8:30pm, & Saturday, 5/6 7:00pm,
Hooper, Barbetta, Clifford, Flores, Leighton, Li, Littlefield, MacDonald, Marshall, Mooney, Ricci, Schwartz, Vereecke,

Second Show: 5/3-5/14
Reception: Friday, 5/5 6-9pm
Fernandez, Freedner, Jacobs, Noonan, St. Cyr, Sanford

Third Show 5/17-5/28
Reception: Friday 5/19 6-9pm
Barandiaran, Lu, Mathis, Moore, Naitoh, Thompson, Watson

INSTALLATION STATION

April 26 - May 9
Lara DaCosta

May 10 - May 23
Levi Macleish-Fuller

TOWER GALLERY

April 26 - May 9
MassArt Christian Artists

May 10 - May 23
Amy Mathis, Marc Holland,
Lara DaCosta, Meghan Sullivan

STUDENTS LIFE GALLERY

April 26 - May 9
Design Show

May 10 - May 23
Jeff Fichera, Mari Blanchard,
Joseph Fontinha, Ivo Vermulen

4/2, About 6:50 PM a student reported thirty tubes of paint missing from his studio space on the ninth floor of the Tower Building. The material had been left unsecured in the space since the evening of April 1.

4/2, About 11:21 PM Public Safety was notified a student fell from her bed in Smith Hall striking her head on the floor. An officer and an RA went to the scene and an ambulance was dispatched. Student transported to hospital emergency room where she was treated. She was returned to Smith Hall about 5:30 AM.

4/3, About 9:00 AM a student reported missing artwork. The student reported she last saw the item about 6:30 PM, March 31. It was noticed missing about 7:00 AM, April 1. The piece was described as a glass dagger about 12" long. It had been on display on an unsecured shelf in the Collins Building first floor hallway.

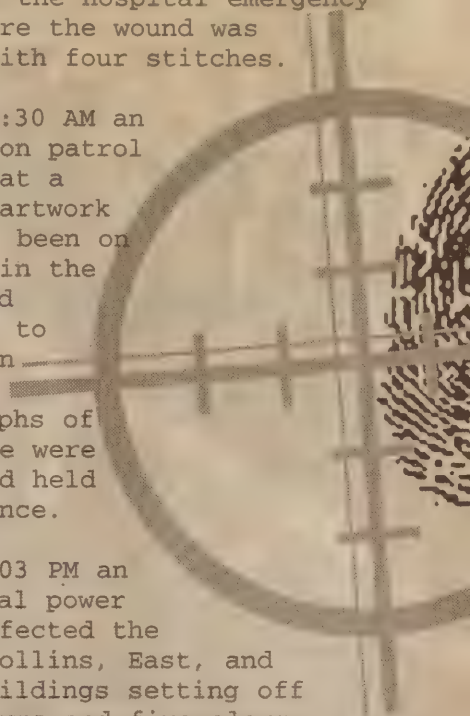
4/4, About 3:00 PM a MassArt student was struck by a vehicle while crossing Huntington Avenue in the vicinity of the Kennedy Building. Officers were dispatched and found the student had sustained minor injuries. Identification of the operator was obtained, and the student was treated for a bruise and an abrasion on site without need for hospitalization.

4/4, MassArt cafeteria manager reported two utility carts were missing. Manager stated the carts were unaccounted for over a period of several months.

4/5, About 9:00 AM a student reported finding obscene graffiti in her studio space. Student named a possible suspect with whom she was having a dispute, and the matter was taken under investigation.

4/5, About 7:23 PM a student received a laceration from awoodcutting tool in Smith Hall. Injury was to his left hand near the index finger knuckle. Officer provided first aid and the student was taken to the hospital emergency room where the wound was closed with four stitches.

4/6, About 12:30 AM an officer on patrol noted that a ceramic artwork that had been on display in the courtyard appeared to have been damaged. Photographs of the piece were taken and held as evidence.



4/6, About 8:03 PM an electrical power surge affected the North, Collins, East, and Tower Buildings setting off fire alarms and fire alarm panels. Notification was made to MassArt facilities and safety personnel. Boston Edison also notified and electrical service was normalized about 9:30 PM.

4/6, About 9:45 PM a student walking on St. Alphonsus Street was robbed at knifepoint. The suspect made off with $15.00. The student suffered no physical injury and the Boston Police Department was notified and is investigating.

KOPS KORNER

MassArt Public Safety
April 2000, Incident Report Log

4/6, Public Safety was informed that a camcorder had been delivered to the MassArt loading dock in December 1999. The item was not received by its intended recipient and was now being reported as stolen. Matter under investigation.

4/7, Student reported a missing CD player. She said she had been working in a studio in the Kennedy Building, and left the item unattended for a few minutes. When she returned, it was missing.

4/9, Student cut her left index finger with a metal saw. Officer provided first aid and no hospitalization was required.

4/12, About 10:16 AM a student fell from a step stool in the Kennedy Building injuring her back and head. Student was assisted on site and then transported to hospital for further treatment.

4/12, About 6:00 PM a student reported a missing art object. The item, a gorilla mask, had been on display in the Tower Building during the All School Show. When the student went to reclaim the item several days after the event, the item was gone.

4/12, About 6:48 PM a rape victim took refuge in the Tower Lobby after being assaulted off campus. Officers responded to the Tower Lobby and provided assistance. The victim, not associated with MassArt, said that following the attack she fled from a motor vehicle in the vicinity of the college. Victim knew at least one of her assailants. Boston Police were notified and the woman was transported to hospital.

4/13, About 4:50 PM a visitor to MassArt while in the cafeteria slipped and fell on her buttocks. She was taken to the Health Services Department where a determination was made that hospitalization was not required.

4/14, About 8:50 PM a student came to Public Safety to report the rear tire to her bike was stolen. She said her bicycle had been locked up on the patio of the East Building for the previous week. She said the frame and front wheel were secured, but not the rear wheel.

4/15, About 6:15 PM a student made a complaint about the behavior of cafeteria employees. Officer went to the location and after investigation concluded the complaint was unfounded.

4/15, About 6:00 PM an officer while on patrol observed a student wearing a spiked wrist band that gave the appearance of being dangerous. Officer advised the student accordingly.

4/18, About 12:00 AM a student reported to an officer on patrol that there was a smell of burning material emanating from the second floor of the Collins Building. Investigation disclosed that someone while ironing had left the appliance turned on and unattended. The iron had burned through a sheet and a plastic pad. Iron disconnected and photos taken.

4/18, About 11:05 PM a student reported his vehicle was struck by another car while parked on Huntington Avenue. Boston Police Department notified.

4/20, About 10:44 AM a passenger was freed from elevator number eight in the Tower Building after being trapped for a period of fifteen minutes.

4/20, About 12:05 AM a student reported that while walking on Heath Street in Roxbury, he was assaulted during an attempted unarmed robbery. Student was knocked to the ground and punched and kicked by the suspect. No property was taken. Hospitalization not required. Boston Police notified.

4/20, About 9:55 PM, a student working in the East Building observed a person acting in a suspicious manner. Officers went to the location and found the SP gone. All officers notified and a search of the campus was conducted with negative results.

4/20, About 11:21 PM a student came to Public Safety to report her wallet was missing from her pocketbook. She had been working in the Collins Building earlier when she noted the wallet containing $10.00, credit cards and personal papers was gone.

4/21, Artwork consisting of white plaster figurative segments was discovered possibly vandalized in the South Hall. The piece was in place outside the Admissions Office on the floor. Photographs of the segment that appeared damaged were taken.

4/22, Officer in Charge reported that two Public Safety vehicles were out of service simultaneously and in need of repair. One vehicle had a broken serpentine belt and the second, a fuel pump problem. Arrangements made for repair of vehicles.

KOPS KORNER

cont'd

4/22, Student injured his left ankle while playing basketball in the gym. Officer applied an ice pack and no further medical attention was needed.

4/23, About 1:06 AM a student reported a loud noise followed by another in the Tower Building fourth floor. Investigation disclosed two windows were broken and glass strewn approximately thirty feet across the room. Over the next few days, other property was reported damaged including several other Tower windows facing onto Huntington Avenue, and several vehicles damaged by falling glass. Investigation indicated the projectiles originated from WIT across Huntington Avenue. WIT Public Safety has identified one of their students as a suspect in the incident and appropriate measures are being undertaken.

4/26, About 3:30 AM a student working late in Smith Hall lacerated his left thumb with a razor blade. Officer dispatched and the student accompanied by an RA was transported to hospital for treatment.

4/27, About 1:30 AM an officer on patrol discovered the emergency eyewash station on the first floor of the Collins Building had been left in the "on" position. Water was turned off and Facilities Department employees cleaned up the water from the floor.

4/27, About 2:00 AM an officer was dispatched to unlock studio 503 in the Kennedy Building. Upon arrival, the officer discovered the door was already open and might have been jimmied by person(s) unknown to gain access to the area.

The Future of the Film/Video Hybrid

by Mike Piso

Starting in the Fall 2000 semester, Mass Art will be offering a film/video major. Having previously occupied a vague position under the Media and Performing Arts department (Film, SIM, and Photo), Video has merged with Film. Beginning with next year's Sophomore class, the major will consist of two three-credit courses per semester, each taught by separate faculty, with viewing done during class time rather than the current six credit course which is broken into two sections (studio and viewing).

How will this affect the current film majors? For one thing it will mean more access to post-production equipment and greater access to the Avid and final cut Pro for better sound work, without having to take separate video courses. There are also plans for a Junior/Senior Post-Production room on the seventh floor. Tentatively, this will also mean more equipment for both departments. Later this summer Johanna Branson will be taking a curriculum proposal to the Board of Higher Education to apply for extra money. This should provide more D V equipment, much needed upgrades for our Avids, and more 16 mm cameras for the film cage. All in all this is a positive change, as video is becoming a more recognized medium that is often overlooked and has not been previously offered as a major. This is largely dependent, however, on a budget to hire more tech support for the seventh floor video cage. Keep your fingers crossed.